

THE LUTE.

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EDITED BY LEWIS THOMAS.

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MR. LAWRENCE KELLIE.

MR. LAWRENCE KELLIE, born in London in 1862, gave signs at an early age of possessing the faculty of melodic invention. When but four years old he amused himself and delighted his friends by tuneful extemporisations. Pursuing the practice of music he was at fifteen sufficiently advanced in knowledge of the art to warrant the publication of his compositions. Music, however, had a rival in Law. Intended for the Legal Profession he was articled to a solicitor; but at the expiration of two years he obtained release from what proved to be an uncongenial occupation, and commenced in earnest the study of music. For a short time he was a pupil at the Royal Academy of Music. It was chiefly under the famous singing-master, Signor Alberto Randegger, that he prosecuted his studies. Mr. Lawrence Kellie is a creative as well as an executive artist. He composes songs and sings them, and is oftentimes the writer of the words. Many of his compositions have obtained wide popularity.

CURRENT NOTES.

NEW YEAR GREETINGS were exchanged between the members of the Incorporated Society of Musicians as they were assembling on the 2nd ult., in the Grand Hotel at Scarborough, to hold their ninth annual conference. They were welcomed by the Mayor, Mr. G. L. Beeforth, who, whilst acknowledging the limits placed to the resources of the town, referred with becoming pride to the purity of its air, and to the sweet cadences the waves of the ocean were making for the enjoyment of visitors. Unfortunately it proved on this occasion to be "a nipping and an eager air," much too cold for comfort; whilst Neptune's voice was harsh and hoarse. Luckily, the Society brought its own music. After the secretary, Mr. E. Chadfield, had on Wednesday morning submitted the annual report of the Council, Mr. W. H. Cummings read a paper on "Music Printing, Ancient and Modern." By contrasting the new printing with the old he showed that the type had become so small in size and so cramped together as to be positively hurtful to the eyes of the reader. This charge against much of present work he strengthened by reading a statement made by an eminent specialist, Mr. Brudenell Carter. It rested, Mr. Cummings said, upon members of the profession to remedy this state of things; and he appealed to teachers of the pianoforte, of the organ, and of singing to recommend upon all occasions the use of a good-sized legible copy.

SIR JOSEPH BARNBY delivered an address on "The Position of Music in England." The results of musical training in elementary schools where the Tonic Sol-Fa system was adopted were, he said, most satisfactory. Matters were progressing at our public schools. Twenty-five years ago the art was not recognised at Eton. Then

a boy desirous of learning music had to take lessons in play hours at Windsor. This order of things gave place to another, Sir Joseph said, when he took charge of the music at Eton. When entering upon the duties of his office he found to his surprise only a few, not 25 per cent., of the boys there had any appreciation whatever of musical sounds. Yet with lads in the lower ranks of life at least 75 per cent. would be found. He maintained that in educational institutions of this country, notably in the Royal College, the Royal Academy, and the Guildhall School of Music, a pupil could receive instruction of such a kind as to render a journey to the Continent unnecessary. Travel might enlarge the views and add to the experience of a student, but it was no longer needed for the completion of his technical education.

With all their advantages our audiences were too often, the speaker said, profoundly ignorant of music. They had no idea that it was a picturesque art, no idea that it was a language expressing genuine and deep emotions; everything beyond a mere ear-tickling melody they could not understand. Many of our audiences were in much need of education. During the last thirty or forty years a vast improvement, he said, had taken place in the music, and in the manner of its performance, in our cathedrals and churches. Formerly the music in use in our cathedrals consisted of little else than works by Boyce, Croft, Greene, and Arnold. He would not put aside the grand compositions of two hundred years ago, though their colour had somewhat faded; but the interest taken in antique art should not be allowed to impede the progress of music that is the outcome of natural emotions. Our choral societies, he rejoiced to say, had reached a high level of merit. They had done, and were doing, splendid work. Strange to say, that whenever a distinguished foreign musician visited England he was taken to hear almost every kind of musical performances except that of choral singing, the branch of art in which we excel. On the other hand, our orchestral societies do not always reflect credit upon English professors. In the smaller towns an increase in the number of orchestras was most desirable. The speaker appealed to members of the Incorporated Society to assist in removing the stigma attached to their order through the faulty condition of our local orchestras.

At present, he remarked, there was no grand opera out of London, and not even there during the greater part of the year. In regard to Sunday music, he asked, why should the art be banished on that day? It served the noblest of all ends at churches and chapels in the morning, and yet a symphony by a great master must not be played in public on a Sunday afternoon. He took great interest in another matter, and that was the appearance of ladies as executants in our professional orchestras. Sir Joseph concluded by declaring that music was not only the most charming, but also the most elevating of all the arts.

An address, at once interesting and instructive, was given by Mr. Walter Macfarren on the "Origin and



Development of the Pianoforte." Few musicians can boast of an acquaintance with pianoforte literature so intimate as that enjoyed by the lecturer. Having an admirable method of verbally imparting information, and rare ability as an illustrator of works composed for the instrument, Mr. Macfarren was enabled thereby to hold firmly the attention of the critical auditors.

DR. C. VINCENT opened the proceedings on Thursday morning with a paper on "Part-Singing in our Homes," in which reference was made to the condition of the art in the days of Queen Elizabeth, when every educated person was expected to take part in the singing of madrigals. Dr. Vincent's quotations from works of that period went to show that ability to sing those elaborate compositions at sight was then merely an ordinary acquisition. Drawing a comparison between the practices of that distant time and those of the present, he showed how far we were in matters musical behind our forefathers. The musical progress of the people depended very much upon the vigilance of teachers. Did professors instruct their pupils in such a manner as to enable them to read at sight concerted vocal music? He feared not. In secondary and higher grade schools there was much lukewarmness shown towards this branch of study. His purpose in directing attention to the present unsatisfactory state of "Part-Singing in our Homes" was to point out that the remedy was to be found in the practice of sight-reading.

"MUSICAL FORM" was the subject of Mr. E. Prout's paper, in which the distinguished theorist set forth in lucid terms the principles underlying the practices of the great composers. In a masterly analysis of a musical sentence he resolved the period into its constituent parts, that is, into phrases, sections, and motives. After clearly defining a sentence either in regular or irregular rhythm, he proceeded to show how sentences are used in combinations, and referred to their development in binary or ternary form. Mr. Prout illustrated his remarks by performing passages bearing upon the several themes of his discourse.

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DR. ANTONIN DVORAK will conduct his new Symphony in E minor during the forthcoming season of the Philharmonic Society at the Queen's Hall. Another foreign "star" will be Dr. Saint-Saëns, who is to preside over the performance of his Symphony in C for orchestra, organ, and pianoforte (four hands). A tribute to Tschaiowsky will be paid by the performance of the deceased's last (sixth) symphony and a fantasia. Dr. Hubert Parry's overture written for the Worcester Festival "On an Unwritten Tragedy," Mr. Edward German's Norwich Symphony in A minor, and Signor Vincenzo Ferroni's "Overture d'Ariosto," will also be heard during the season. The solo artists include Miss Fanny Davies, Mr. Leonard Borwick, Madame Sophie Menter, M. Sapellnikoff, Mlle. Frida Scotta, M. César Thomson, and M. Sauret.

THERE were rejoicings at Dolgelley on New Year's Day when the Merioneth Eisteddfod celebrated its majority. At all times and seasons, whenever opportunity serves, the Bards of Cymru are wont to foregather; but the first of January is the day specially set apart by our fellow subjects dwelling in Merioneth for their Eisteddfod. Why the institution at Dolgelley remains in such a flourishing condition is owing to the enterprise shown by Mr. O. O. Roberts and the other officers of the committee in matters musical. That their efforts for the advancement of the art have been successful was made evident by the improvement in the performances. This was seen in the choral competitions. At the morning meeting the Barmouth, the Llan Festiniog, and the Penygarnedd choirs were engaged in a contest for the prize offered for the best interpretation of a Welsh anthem. The adjudicator, Mr. W. Henry Thomas, of the Guildhall School and the Royal Academy of Music, decided in favour of the second choir, the quality of tone being, he said, the purest and richest.

Later in the day a spirited competition took place between the Portmadoc and the Moelwyn choirs; the piece selected for the trial of skill being Dr. Joseph Parry's "Monk's War March." It was a close contest; the choirs were pretty evenly matched, and both sang well. The adjudicator, however, deemed the Portmadoc the better of the two, the delicate passages of the composition being the more smoothly and faithfully rendered. The audience was deprived of the pleasurable excitement attending a contest between united choirs, without limit as to numbers, for the prize of £40 for the best performance of the chorus, "And then shall Your Light," from Mendelssohn's *Elijah*. But, though there was but one, the Festiniog choir, to enter the lists, the singing of that choir was so excellent as to make amends for disappointment caused by the absence of rivalry. In awarding the prize the adjudicator passed high encomiums on that fine body of voices. The Llan Festiniog brass band received and fully deserved the prize for the performance of a piece arranged for that class of instruments.

The most promising, if not the most interesting, event of the Eisteddfod was the Orchestral Band Competition. Acting upon the advice given by Mr. Joseph Bennett, when acting as adjudicator on a previous occasion, the committee has afforded more encouragement than formerly to the study and practice of orchestral instruments, and in furtherance of the good cause, offered a prize for the best performance of a piece, entitled, "La Souveraine," by Hermann. Two orchestral societies, the Portmadoc and the Dolgelley, appeared in answer to the invitation. As a matter of fact, the Dolgelley Society has been formed since the Eisteddfod of last year, and to such purpose has

the time been spent that the band played in a manner to gain the coveted honour. The Portmadoc Society, though unsuccessful mainly through excess of zeal, was thoroughly deserving of the commendation bestowed by the adjudicator. Should other towns and districts follow in this respect the lead of Merioneth the claims made by Wales to be ranked as a musical country will be greatly strengthened.

No less than twelve competitors entered for the prize set apart for the best effort in the creative branch of the art—the part-song, with Welsh words, being the form of composition proposed. It was won by Mr. D. C. Williams, with a work that reflected credit upon the author. The fervent musical ideas contained therein were, the adjudicator said, expressed in a clear and effective manner. What a pity the company present had not an opportunity of listening to the engaging themes! The prizes for solo singing were won by Miss Wright, Miss Clarke, Miss Gwenfryn Jones, Miss Maggie Pearce, Mr. Thomas Thomas, and Mr. Vaughan Davies. At the evening concert Beethoven's "Service" in C was performed, under the direction of Mr. O. O. Roberts. The choruses were sung by the Idris Choral Society; and the orchestral parts were played by executants of the neighbourhood, assisted by instrumentalists from London and Liverpool, while the solos were rendered by Madame Williams Penn, Miss Reeve, Mr. Norman McLeod Jones, and Mr. Ffrangcon Davies. In the miscellaneous second part each of the vocal artists named sang solos, and a new Suite for flute was admirably played by Mr. W. L. Barrett.

PROFESSOR BRIDGE'S LECTURES.

No lecturer on musical matters draws a larger assemblage than the Gresham Professor, who has been compelled to remove from the small building in Basinghall Street to the handsome large hall of the City of London School. The increased space, however, is by no means beyond the demand. The Professor took for the first of his series of lectures this term, "Early Essays in English Opera," and referred in his customarily interesting fashion to Purcell's *King Arthur*, *Dido and Æneas*, and *Bonduca*, to M. Locke's *Psyche*, and Banister's music to *Cires*. Each of these works, as well as a specimen of the composition of Gräber, a Frenchman who at the Restoration became Master of the King's Music, received vocal illustration from Messrs. Ackerman, Fell, and others.

The next lecture was "On the Road to the String Quartet." In this Purcell again figured, and performances were given by competent executants. For the 18th ult., "An Hour with Tartini" was announced.

The fourth and last of the series (19th ult.) was on "Musical Gestures" as employed for teaching, and showing the method by which the choristers of Westminster Abbey are now instructed. The Professor told his audience that it was sought to teach rather by the eye than by the ear. He has an appropriate gesture for each of the musical symbols. Thus "a whole note," which with him takes the place of the old fashioned semibreve, is indicated by the right hand upheld with the thumb and fingers forming an oval; the minim by adding to this digital ring a tail, supplied by the first finger of the left hand. The intervals of the scale—tones and semi-tones—are taught by means of long and short steps. Professor Bridge, with the assistance of his youthful pupils, practically expounded his theory, which was listened to with the closest attention, was much applauded, and occasionally evoked no slight amusement.

SOME FRENCH POPULAR MUSIC OF THE FIFTEENTH CENTURY.

MRS. E. F. BROWNLOW, on the 9th ult., read a paper at the Royal Academy of Music, before the members of the Musical Association, on "Some French Popular Music of the Fifteenth Century." Commencing with references to musical struggles in the Middle Ages between the Church and the people, Mrs. Brownlow detailed the position of the Troubadours, Trouvères, and Jougleurs. The paper was based upon a volume by M. Auguste Gevaert, which contained a collection of 143 French songs of the fifteenth century, and was a transcription of a manuscript of 108 leaves of parchment, now in the Bibliothèque Nationale, which had been deposited there previous to the Revolution. The songs, the greater number of which were of Norman origin, contained the original melodies, and, curiously enough, the most ancient were all in the key of F. The collection originated in the north of France, and the majority of the songs were love ballads and pastorals, comparatively few having historical relationship. Early in the fifteenth century there seems to have existed in Normandy a small band of men who were known as Les Galants or Les Compagnons Gaulois. They composed a large number of chansons of various kinds, and originated the gay couplets now known as vaudevilles. Some writers derived this word from *voix de ville*, and consider its origin to have been the popular street songs of a later period, but the balance of evidence seems to justify those who attribute the foundation of these light songs to Olivier Basselin and his companions of the Vau de Vire. Basselin was killed in some engagement with the English, apparently about the middle of the fifteenth century. Mrs. Brownlow sang several of the ditties referred to. When Olivier Maillard, chaplain to Louis XI. and also to the Duke of Burgundy, was preaching at Toulouse in 1502, he sang a hymn to the air of "Bergerotte Savoyennise," which was probably the identical melody of a ditty rendered by the lecturer. Maillard wrote a good many ballads, to many of which he set music. He was a celebrated preacher, and is said to have been the originator of the "coughing eloquence" of the period. One edition of his sermons, indeed, published in 1500, has a margin marked with frequent "Hem, hems," thus indicating where it was the custom about that date for the preacher to stop and cough.

In a short discussion that followed, Mr. Cummings (the chairman) said it was impossible to arrive at an accurate judgment respecting the authenticity of a tune without first examining the manuscript from which it was taken. Even a photographic reproduction was not always sufficient evidence to give an approximate date, as it was well-known that sometimes for the sake of economy a later scribe rubbed out the work of his predecessor and instituted his own melody or words as the case might be. Centuries before Church modes were composed, we had in England music that was perfect in its harmony and perfect in its melody. As an instance, Mr. Cummings gave "Sumer is Icumen in," which was not only a tune but a composition. A monk of Reading, in 1226, appropriated the melody, and put it down as his own. "Sally in our Alley" was another example that the evidence of contemporaries was not always reliable concerning authorship. This was no longer sung to Carey's tune as commonly supposed, but to one written a century before.

LONDON AND COUNTRY CHURCH CHOIRS.

* * We shall be glad to receive communications from organists and choirmasters respecting the proceedings of their choirs. Such communications should be posted to the Editor of THE LUTE before the 20th of each month to obtain mention in the following number.

AN organ recital was given by Mr. Stretton Swann, F.R.C.O., at St. Anne's, Bermondsey, on the 7th ult., when the chief items in the programme were Smart's "Overture in D," the Andante from Mendelssohn's Violin Concerto, and J. Shaw's "Minuet." Mr. Henry George was the solo vocalist, and Mr. Harry Foreman, the violinist. Carols were sung by the choir.

At the consecration at St. Mary's, Newington, of the Rev. Dr. Ormesby, as Bishop of British Honduras, the anthems selected were, "Now we are ambassadors" and "How lovely are the messengers," both from St. Paul, and Attwood's "Veni Creator Spiritus." The solo boy was Master Boncey. The music for the choral celebration was Woodward in E flat, and Dr. Jacob Bradford presided at the organ.

At St. Andrew's, Holborn, on the last night of the Old Year, Gadsby's "Magnificat" and "Nunc Dimittis" in C were sung. "For unto us a child is born" (*Messiah*) was the anthem, and the musical selection, conducted by Mr. J. Higgs, the organist, included the "Hallelujah" chorus. The organ accompaniment was supplemented by several brass instruments.

At the opening of the organ at Bodmin Parish Church, Mr. C. E. Juleff gave, among other pieces, Wely's "Christmas Overture," Haydn's "Gloria in Excelsis Deo," with pedal obbligato written by the executant, and one of Bach's preludes and fugues.

MR. JOHN E. WEST, F.R.C.O., at South Hackney Church, on the 7th ult., gave a recital, which included Handel's Overture to *Athaliah*, S. S. Wesley's "Air Varié" in F sharp minor, a Pastorale by Kullak, Mendelssohn's Fifth Sonata, and Bach's "Giant" fugue.

At the Institution in the Upper Avenue Road, N.W., of the Society for Teaching the Blind to Read and for preparing them for industrial occupations, the annual distribution of prizes was accompanied by an instrumental performance by the blind pupils of Mr. Edwin Barnes, the music professor of the school. Macfarren's anthem, "Blessed be the name of God," Mornington's glee, "Here in cool grot," and Bishop's glee, "The Vesper Bell," were capitally sung by the choir, and Mr. Arthur Harris proved his efficiency both at the organ (with Bennett's "Barcarolle") and at the pianoforte. J. Brereton also played a pianoforte solo.

At Chigwell a selection from *Messiah*, and some carols, were excellently given to a large congregation on December 31st in the Parish Church. Master W. A. Gough, Messrs. H. Clinch and H. F. Chamen were able soloists. Mr. Horace Norton, A.R.A.M., accompanied, and Mr. Henry Riding, F.R.C.O., was the conductor.

AN excellent performance of *Messiah* was given at Ramsgate Parish Church on December 21st, by local residents only, this being a new departure. There were 20 strings, 60 voices, an organ and harmonium.

THE new organ in the Parish Church at Leytonstone was opened on January 4th, when a recital was given by Mr. E. Cuthbert Nunn, F.C.O. On the following Thursday evening a recital was given to a large congregation by Mr. Henry Riding, F.C.O.

DOINGS IN THE SUBURBS, PROVINCES, &c.

*** To obviate any interesting event in the Suburbs or Provinces escaping attention, we shall be glad to receive communications from local correspondents. These, however, must reach us before the 20th day of the month.

THE opening concert of the season by the Sidcup Musical Society was devoted entirely to the works of Mendelssohn. They consisted of the *Lobgesang*, violin concerto, and *Loreley* music. Miss Margaret Nutter, who was in splendid voice, was the soprano, being ably supported by Miss M. Lockie, and Mr. J. R. J. Johnston. Miss C. Brumlen gave a finished rendering of the concerto. The founder and conductor of the Society, Mr. Alfred Butterworth, was unfortunately prevented by influenza from being present, but his place was successfully filled by Mr. Harold Moore.

THE annual performance of *Messiah* was given by the Carlisle Choral Society on Boxing Day, when the principals were Madame Eugenie Morgan, Miss Jessie King, Mr. T. W. Page, and Mr. Smallwood Metcalfe. In the bass music Mr. Metcalfe greatly distinguished himself, his rendering of "Why do the nations" creating a profound impression. The chorus, under the able direction of Mr. William Metcalfe, sang with great effect, and the orchestra was most satisfactory. The large Drill Hall was crowded.

DR. C. HARFORD LLOYD's dramatic cantata *Hero and Leander* was selected for the first concert of the newly-formed Sackville Hall Musical Society in Dublin. The soloists were Miss Annie Irwin, *vice* Miss Du Bedal, and Mr. John Horan, jun., both of whom were highly successful in the parts allotted them. The chorus did its work admirably, and gave evidence of much care and attention. The second part of the programme included part songs by Berthold Tours and Mendelssohn, and Beale's madrigal, "Come let us join the roundelay," excellently delivered, as well as songs by Goring-Thomas, Reisseger, Scott Gatti, Horan, and others. Mrs. Montgomery-Ryan's singing of "Lisa" was much admired. Mr. J. Erskine was successful in "True till Death," Miss Annie Irwin was deservedly encored for "A Summer Night," while Mr. John Horan, jun., in response to an imperative re-demand for "The Song of the Old Church Bell," gave Gounod's "Nazareth" with true artistic feeling. Miss Lucy Douglas contributed a violin solo, and on being recalled played Mascagni's "Ave Maria." Miss Lydia Middleton presided at the pianoforte, Mr. Leo. H. Douglas at the harmonium, and Mr. Geo. Fred. Horan conducted. The Society is to be heartily congratulated on the favourable impression it created at its initial performance.

AT Snaresbrook highly successful representations of *Trial by Jury* took place in the Drummond Room on January 2nd and 3rd. Mdlle. Dorisi, Messrs. R. B. Johnson, G. St. John Lobb, and A. Smith, skilfully sustained the principal characters. A well-balanced orchestra accompanied, and a capital chorus sang with great spirit. Mr. Henry Riding, F.R.C.O., was the conductor.

OUR Newcastle correspondent states that at Jesmond Parochial Hall Mr. Murray's pupils gave an agreeable concert to a large assemblage. The programme, which

appealed to both classical and popular tastes, was gone through by about 40 performers, who throughout acquitted themselves in solos and concerted pieces in a manner that must have been most gratifying to their instructor, as well as to their numerous friends. The Rev. J. C. Chapman, M.A., Vicar of Jesmond, presided, and in moving a vote of thanks to the executants, spoke in eulogistic terms of the careful preparation they must have received to yield such satisfactory results.

OPERA IN THE PROVINCES.

THE first of the novelties of the Carl Rosa Opera season at Liverpool, was an English version of MM. Bernicat and Messager's *Fanchette*, which has rather a curious history. In its French form it was an adaptation of "François les Bas Bleus," and was originally produced in Brussels in 1882. It came to the Folies Dramatiques in Paris in the following year. The story deals with an episode of the French Revolution. *Fanchette* is a ballad singer beloved by Victor Delmar, a professional letter-writer. The girl is removed from her humble position on being proved to be the daughter of a nobleman, stolen in her childhood by gypsies. Much to the delight of a Countess who loves Victor, *Fanchette* seems beyond his reach, but after braving several dangers he obtains high rank in the army, whilst the Countess and her aristocratic brother become reduced in circumstances. Needless to say all ends happily. This plot, which does not pretend to be anything more than appropriate to comic opera, is embellished by some melodious ballads evidently designed with a view to popularity. *Fanchette*, played with spirit by Mdlle. de Lussan, has taking ditties in "I have songs of every style" and "There was a little soldier lad," whilst Mr. Barton McGuckin's ability in the lighter range of operatic assumption is particularly displayed as Victor, who is furnished with a delightful letter-writing song. Madame Amadi represented the Countess, Mr. Aynsley Cook an old soldier, and Mr. L. Pringle the eccentric aristocrat, at the first performance of the comicality, which was well received.

Other important novelties and revivals by the Carl Rosa Company during the next few weeks will be an English version of *Tasca's Santa Lucia*, Berlioz's *Faust* in stage guise, *I Rantzau*, *Pagliacci*, *Tannhauser*, and *Rienzi*.

Wapping Old Stairs is the title of a new comic opera written by Mr. Stuart Robertson, and composed by Mr. Howard Talbot, produced at the King's Lynn Theatre on the 4th ult. The choice of this town for the first performance of a work intended for London is understood to have been due to the success obtained by Mr. Talbot with the Chess Tournament Music in 1893. Both librettist and composer have adopted a nautical tone, nearly all the characters belonging to the sea or having some interest in sailors. Mr. Robertson's lyrics run smoothly, and there is a freshness and vivacity in Mr. Talbot's music—particularly in the opening numbers—that as a modern comic opera entitle the work to more than ordinary consideration. The instrumental resources at King's Lynn were not of a kind that enabled justice to be done to the orchestral portion of the score, although so far as could be perceived this is by no means elaborate. Some humorous touches were apparent, but were ineffectively brought out. An amateur chorus recruited from residents in the Lynn district was much more efficient, and it was in this branch that a specially good impression

was made. The solos are none the worse for being of a ballad order, as, nowadays, it is too much the fashion to throw into a simple story complicated concerted numbers which it is not always practicable to give in the manner designed by the writer. Mr. Stuart Robertson's story is that of a young sailor, the nephew of a county magistrate, who, under the influence of an opiate, believes he has committed a murder, and is supposed to have left the country. This is not a very hopeful idea for comic opera, but the librettist discreetly refrains from laying much stress on the imaginary crime. In the disguise of a pedlar Mark Mainstay returns to Wapping Old Stairs, and, after a time, contrives to elucidate the mystery of which he has been the victim. His reputation is then easily cleared, and of course he marries the sweetheart whom he had serenaded at the end of the first act. The grotesque elements are supplied by a pompous baronet, a hypocritical skipper, and a domestic whose head is turned by romance reading. Two or three sailors and their lasses are also prominent, so that there is no lack of life or variety in the piece. The solo interpretation was chiefly by former students of the Royal College of Music. Miss Mary Turner as the sentimental heroine, Miss Mary Hutton as a light-hearted resident of Wapping, Mr. Henry Beaumont as the hero, and Mr. Richard Temple as a jovial sailor, were responsible for the chief numbers, whilst the more pronounced comedy was sustained by Miss Margaret Warren, Mr. Herbert Sparling, and Mr. Henry Bouchier. *Wapping Old Stairs* will be shortly seen at the metropolitan Vaudeville.

OPERA ACROSS THE SEAS.

In its eighth year of public existence M. Emmanuel Chabrier's opera *Gwendoline* has been heard in Paris. Originally produced at the Théâtre de la Monnaie, Brussels, in 1886, it has been favourably received at Carlsruhe, Munich, and at Lyons, but only at the end of December reached the Grand Opera House of the Gallic capital. This seems singular, when the jealousy of the French with regard to the art of other nations is considered. The libretto of *Gwendoline* is by M. Catulle Mendès, and deals with a legend well adapted to pictorial and musical illustration. The theme of the three acts may be briefly set forth. The scene is the British coast in the eighth century, and the three principals are Harald, a Danish corsair, the Saxon chief, Armel, and his daughter, Gwendoline. Harald makes a descent with his barbarian crew upon the Saxon settlement, but falling in love with Gwendoline, asks her hand as the price of staying his depredations. Seeing a prospect of revenge Armel consents, and at the close of the wedding festivities gives his daughter a knife instructing her to kill the Dane while he sleeps. The bride, however, reciprocates the affection of her fierce suitor, and acquaints him with the plot. In the meantime, the Danes have been annihilated in their drunken slumbers by the Saxons, and when she sees Harald fall by the hand of her father, Gwendoline commits suicide. The rough vigour of the story has thoroughly entered into M. Chabrier's composition, but the score is not wholly tumultuous, for there are several very pleasing songs, particularly that for Harald in the first act when paying suit to Gwendoline. Also notable are the marriage hymn in the second section and the death scene of the lovers amid the glare of the Danish ships set on fire by their enemies. Mdlle. Berthet was entrusted with the part of Gwendoline, and the two

principal male characters were assigned to MM. Renaud and Vaguet. The reception of the work by the Parisian public has been eminently satisfactory, so that it is likely we may soon have another opera from M. Chabrier, now in his 55th year.

The Wagner series in the Berlin Opera House was successfully continued with *Tristan und Isolde*, with Frau Sucher and Herr Gudehus in the title rôles, Frau Standigh as Brangane, and Herr Modlinger as König Marck. In *Siegfried*, Frau Sucher repeated her fine impersonation of Brunnhilde to the hero of Herr Gudehus, and in *Götterdämmerung*, Frau Klafsky played the high-souled daughter of Wotan. By-the-way the Nornen, who were excised in the representation at Covent Garden in 1892, were heard in their recitatives. Herr Lieban, who in London made such a hit as the dwarf Mime, again won unqualified praise for his admirable embodiment of this difficult rôle. In *Die Meistersinger*, Herr Gudehus was the Walther, Fraulein Leissinger the Eva, and Herr Betz the Hans Sachs. On the 7th ult., *Der Fliegende Holländer* was performed. Frau Pierson was the Senta and Herr Betz the Dutchman.

Madame Calvé's impersonation of *Carmen* has proved quite as successful at the Metropolitan Opera House in New York as it did at Covent Garden last season. It is universally admitted that the opera has obtained renewed life from her brilliant embodiment of the wilful and heartless gipsy. No member of the strong company has been better received than this talented artist.

After the unfortunate verbal passage at arms between Signor Sonzogno and the friends of Mr. Cowen respecting *Signa*, it is gratifying to be able to announce that at La Scala Miss Margaret McIntyre's representation of Sieglind in *Die Walküre* elicited hearty commendation alike from the patrons and from the Milanese press. Her reading of the part of the hapless partner in Siegmund's flight from the irate Hunding is described as "full of poetry and passion." It seems, indeed, that but for the young Scottish *prima donna* the performance would have been almost as great a failure as was that of *Tannhäuser* in Paris a quarter of a century ago. The Milanese evidently did not care for *Die Walküre*, but it is equally certain that they very much admired Miss McIntyre's singing and acting.

HOME AND FOREIGN ITEMS.

MADAME MELBA and Miss Clara Butt are among the *artistes* engaged for the Handel Festival at the Crystal Palace in June.

DR. JOACHIM this year celebrates the 50th anniversary of his English *début*. So far back as May 27th, 1844, he played Beethoven's Violin Concerto at a Philharmonic concert.

MR. BEN DAVIES will undertake a short tour in Germany with MM. Johannes Wolff and Theodor Plowitz from the 9th to the 16th inst.

MADAME BELLE COLE goes to the Antipodes in March to give 60 concerts, but will return to this country at the end of September.

MISS ESTHER PALLISER achieved a success at the Royal Choral Society's performance of *The Golden Legend* at the Albert Hall on the 18th ult.

FOR the Bayreuth performance this year the sale of tickets in this country is said to be unparalleled.

THE annual Reid concerts in Edinburgh, over which during more than half a century so many eminent con-

ductors have presided, will no longer be given, the money left for the purpose by General John Reid being now devoted to musical education. The growth of orchestral performances in Scotland no longer renders the Reid concerts indispensable.

M. CÉSAR THOMSON, the violinist, was favourably received at a recent London Symphony Concert.

SIR ARTHUR SULLIVAN'S *Ivanhoe* is to be given at the Imperial Opera House, Berlin, before the end of the present month.

FRAULEIN ELIZABETH LEISSINGER, the *prima donna* of the Berlin Opera House, leaves the stage on her marriage to Herr Max Mühberger, the burgomaster of Esslingen.

THE Legion of Honour has been conferred upon M. Carvalho, the director of the Parisian Opera Comique, and Charles Lecocq, the composer of *La Fille de Madame Angot*. M. Emile Pessard becomes an officer in the order.

IN REMEMBRANCE.

To those English musicians who are not in the habit of thinking that all foreign art must necessarily be superior to that of their own country, February is associated with Sterndale Bennett. Every year justifies the position assigned him as the leading composer of his time. One of the most modest and unassuming of men, he did not resort to outward manifestations of eccentricity or other methods of self-advertisement so often adopted by persons of inferior calibre cognisant of their own shortcomings. Vanity had no place in Sterndale Bennett's nature. His career was marked by steady progress. Showing great ability as a chorister at King's College, Cambridge, he studied under Dr. Crotch, Charles Lucas, and Cipriani Potter, the two latter of whom lived to witness the eminence their pupil obtained. To his stay at the Leipsic Conservatoire was doubtless ascribable the influence of Mendelssohn, apparent in all his compositions. His concert overtures, beginning with "Parisina" (1834-5), "The Naiads" (1836), and "The Wood Nymph" (1840), have been correctly classed among the most beautiful specimens of imaginative music ever emanating from an English composer, whilst his pianoforte concertos exhibit an originality combined with refinement seldom perceptible nowadays. His cantata, *The May Queen*, is a favourite work with choral societies, and his oratorio, *The Woman of Samaria*, invariably makes a deep impression; the comparative infrequency of its performance being solely due to the fact that the demand for such high-class sacred music is, after all, limited. To him we mainly owe the foundation of the Bach Society, which has done so much to extend the knowledge of the works of Handel's great contemporary. His conductorship for ten years of the Philharmonic Concerts (1856-66) was by no means the least eventful period in the fortunes of the Society, for which he composed the picturesque *Fantasia Overture*, "Paradise and the Peri." As Principal of the Royal Academy of Music, an office to which he was appointed in 1866, Sterndale Bennett also did good service. The honour of knighthood, then rarer among musicians than now, was conferred upon him in 1871, but it was not long held, as he died on February 1st, 1875.

Of a different stamp was Wilhelm Richard Wagner, who expired somewhat suddenly in Venice on the 13th of the month, 1883. No publicity could be too great for a

composer to whom in later years praise was as the breath of life. His own declaration at the eventful first performance at Bayreuth in 1876 of the cumbrous *Der Ring des Nibelungen*, that he had given the world "a new art," has never been steadfastly gainsaid, for certainly Wagner's method was novel, and though it has obtained many imitators, has not yet been successfully followed. The reverses and hardships of his early career perhaps had much to do with the arrogance displayed after the erection of the dramatic temple devoted to his works in the out-of-the-way Bavarian village. Few men, however, would have had the courage and perseverance to accomplish their purpose in the face of such opposition as he long had to encounter. Wagner believed in himself, and in the young king Ludwig II. was fortunate in securing a friend whose faith in him was scarcely secondary in degree. *Der Fliegende Holländer*, *Tannhäuser*, and *Lohengrin*, in which the composer did not despise the power of melody, will probably always be well received in this country, but it is manifest that the taste of the general public will have to considerably change ere *Tristan und Isolde* and the four sections of the *Ring* become household music. *Parsifal*, in the form in which it was written, is impossible to our stage in the present state of opinion concerning theatrical representation of divine truths.

The name of Cooke is familiar in musical annals. There was a Captain Henry Cooke, educated at the Chapel Royal, who fought in the Civil War, was subsequently composer to Charles II., and died in 1672. From his pen proceeded several anthems, madrigals, and songs. Another Cooke was Robert, an organist, who succeeding his father at St. Martin's-in-the-Fields in 1793, eventually superintended the services in Westminster Abbey, and was drowned in the Thames in 1814. The Cooke, however, more particularly claiming attention in connection with February, was Thomas Simpson, better known as "Tom," who, as conductor at Drury Lane, composed the music to a number of dramas produced at that theatre, besides making adaptations of foreign works. To present day concert patrons he is best known by his glee "Strike, Strike, the Lyre," and the two duets for tenor and bass "Love and War" and "The Army and Navy." He was one of the teachers of the veteran Sims Reeves, and died in London on February 26th, 1848.

The month must not be passed over without allusion to Giovanni Pierluigi da Palestrina, who died in Rome on February 2nd, 1594, after composing many sacred masterpieces that have been appreciated through successive generations.

February also brought the deaths of Alfred Jaell (1882), a pianist who, unlike the majority of infant prodigies, preserved to his final years the reputation of his youth; John Braham (1856), the most famous tenor of his time; and Dr. Henry John Gauntlett (1876), whose love for music made him quit a solicitor's office for the organ loft, and to whom the choirs of to-day owe many excellent hymn-books, psalters, and anthems.

CITTERNE.

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

THE EDITOR cannot undertake to return articles of which he is unable to make use.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office not later than the 20th in order to insure insertion in the issue of the month current.



"AWAKE UP MY GLORY."

Full Anthem for Easter

F. C. MAKER.

LONDON:

PATEY & WILLIS, 44, GT MARLBOROUGH ST, W.

Con Spirito.

First system of the musical score, featuring a piano introduction in G major and 3/4 time. It consists of a treble and bass staff. The treble staff begins with a forte (f) dynamic and contains a series of chords and eighth notes. The bass staff features a steady eighth-note accompaniment. A 'Ped.' (pedal) marking is present below the bass staff.

Second system of the musical score, featuring the vocal entry. The treble staff has a vocal line with the lyrics "A - wake up my glo - ry, A - wake lute and harp. my -". The bass staff continues the piano accompaniment. The lyrics are written below the vocal line.

Third system of the musical score, featuring the piano accompaniment. The treble staff contains a melodic line with a forte (f) dynamic. The bass staff continues the steady eighth-note accompaniment.

Fourth system of the musical score, featuring the vocal entry. The treble staff has a vocal line with the lyrics "self will a - wake right ear - ly A - wake up my glo - ry A -". The bass staff continues the piano accompaniment. The lyrics are written below the vocal line.

Fifth system of the musical score, featuring the piano accompaniment. The treble staff contains a melodic line. The bass staff continues the steady eighth-note accompaniment.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "wake lute and harp. I my-self will a-wake right ear-ly. A-". The piano accompaniment is in bass clef with the same key signature and time signature. The system ends with a forte (*f*) dynamic marking.

Second system of the musical score. The vocal line continues with the lyrics: "wake up my glo-ry, A-wake lute and harp. I my-self will a-wake right". The piano accompaniment continues with the same key signature and time signature. The system ends with a piano (*p*) dynamic marking.

Third system of the musical score. The vocal line continues with the lyrics: "ear-ly A-wake, a-wake, a-wake, a-wake. I my-". The piano accompaniment continues with the same key signature and time signature. The system ends with a fortissimo (*ff*) dynamic marking.

f
A
self will a - wake right ear - ly.

rit.

rit. *tempo.*

right

This is the day which the

rit.

my.

Lord hath made. We will re - joice and be glad in it.

f

rit.

This is the day which the Lord hath made. We will re-joice and be

Tempo.

glad in it A - wake up my glo - ry, A - wake lute and harp, I my self will a

rit.

Tempo.

wake right ear - ly A - wake, a - wake, a - wake, a - wake. A

rit.

*animato.**ff*

wake up my glo - ry, a - wake lute and harp. A - wake

ff animato.

a - wake

A - wake up my glo - ry, A -

- wake lute and harp, A - wake a - wake

Andante. *pp Tempo.*

Basses in unison.

rit. And be -

For now is Christ ri - sen from the dead

Andante. *mf* *p* *pp Tempo.*

rit.

- come the first fruits of them that slept.

mf Tempo. For since by Man, by

rit. *p*

Allegro. *rit.*

By man came al - so the re - sur - rec - tion, the

man came death.

Allegro. *rit.* *f*

re-sur-rec-tion from the dead By man came al so the re-sur-rec-tion

rit. from the dead. Allegro. E-ven

Andante. rit. For as in Adam all die.

Andante. rit. Allegro.

so in Christ shall all be made a-live e-ven so in Christ, shall

all be made a live, e ven so in Christ, shall all be made a live, e ven

This system contains the first two staves of the musical score. The top staff is a vocal line with lyrics, and the bottom staff is a lute accompaniment. Both are in G major (one sharp) and 4/4 time. The music features a mix of eighth and sixteenth notes in the vocal line and chords and eighth notes in the lute line.

so in Christ e ven so in Christ shall all be made a

rit. -

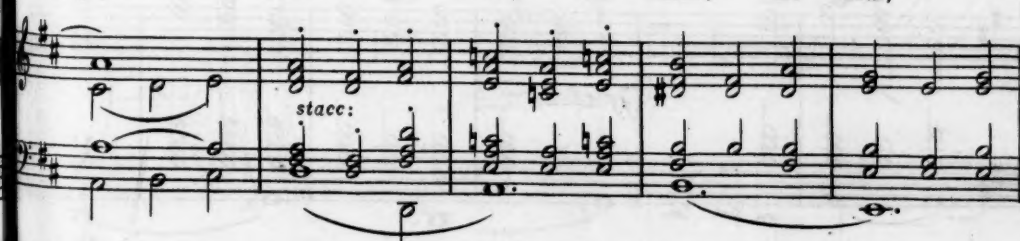
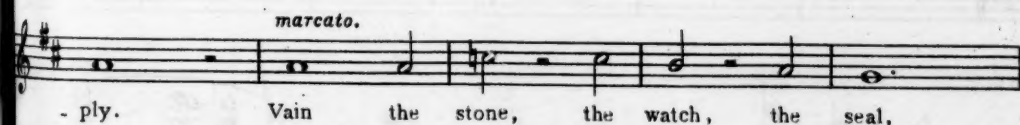
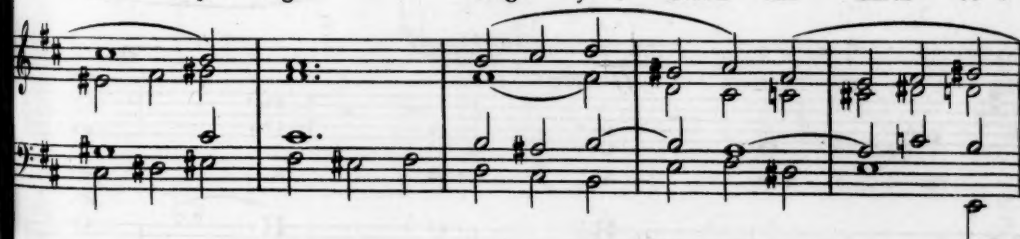
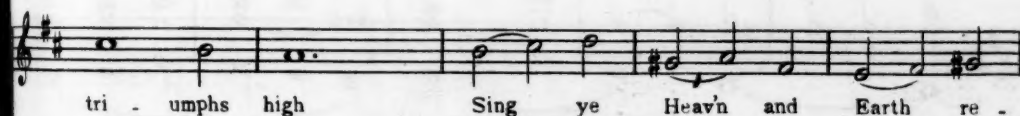
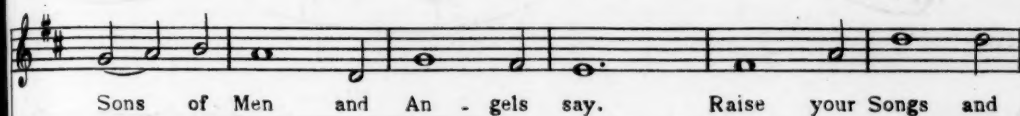
This system contains the third and fourth staves. The vocal line continues with the lyrics. The lute accompaniment features a long, sweeping melodic line in the right hand. The system concludes with a *rit.* (ritardando) marking.

- live.

f tempo. *rit.*

This system contains the fifth and sixth staves. The vocal line has a short phrase. The lute accompaniment begins with a *f* (forte) dynamic and a *tempo.* (tempo) marking, followed by a *rit.* (ritardando) marking. The system ends with a final cadence.

Unison Chorus.

*Andante Maestoso.*

Christ hath burst the gates of Hell Death in

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are 'Christ hath burst the gates of Hell Death in'. The piano part consists of chords and single notes, with some measures containing a whole note or half note.

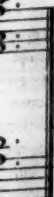
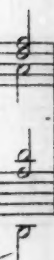
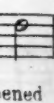
vain for bids them rise Christ hath o - pened

The second system continues the vocal melody and piano accompaniment. The lyrics are 'vain for bids them rise Christ hath o - pened'. The piano part includes a 'rit.' (ritardando) marking above the staff. The system concludes with a final chord in the piano part.

Par a - dise A - men A - men.

The third system begins with the tempo and dynamics marking 'ff Adagio.' above the staff. The lyrics are 'Par a - dise A - men A - men.'. The piano part features a sustained chord in the left hand and a melody in the right hand.

The fourth system continues the 'ff Adagio.' tempo and dynamics. The piano part features a sustained chord in the left hand and a melody in the right hand. The system concludes with a final chord in the piano part.





DR. BUNNETT.

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